

Handel

AND

Haydn

SOCIETY

SM

190TH SEASON



Inspired ORCHESTRA

Rousing CHORUS

2004-2005 SEASON

Grant Llewellyn, Music Director


Christopher Hogwood, Conductor Laureate



CLASSICAL 102.5 WCRB

New England's Choice for
Classical Music

Relax ... and Enjoy the Music!



24 Hours a Day

7 Days a Week

All Classical

All the Time

CLASSICAL
102.5 WCRB
B O S T O N

Virtuosi Jazz

GARY BURTON AND MAKOTO OZONE

Cover Photos: Michael Lutch

Board of Governors/ Board of Overseers	5
Program	6
Program Notes	8
Artist Profiles	11
Orchestra Roster	13
2004-2005 Season	14
News of Note	15
Administration	17
Contributors	19

SCULLERS JAZZ CLUB

VOTED BOSTON'S #1 JAZZ CLUB!

Fri-Sat, January 21-22

SHERRIE MARICLE & THE DIVA JAZZ ORCHESTRA

Feat. Marlena Shaw

Tues, January 25

JULIA & ZEROUNIAN ENSEMBLE

Weds, January 26

STEVE OLIVER

Thurs, January 27

DOMINIQUE EADE QUARTET

Fri, February 4

DIVAS & TENORS

Carol Sloane and Donna Byrne

Sat, February 5

JIMMY WEBB

This masterful and acclaimed composer's vastly diverse compositions have dominated our musical landscape for over 35 years. To name just a few: "By The Time I Get to Phoenix", "MacArthur Park", "Didn't We", and Up, Up and Away".



Tues, February 8

MICHAEL WOLFF & IMPURE THOUGHTS

Weds, February 9

MATT WILSON'S ARTS & CRAFTS

Thurs-Sat, February 10-12

JANE MONHEIT



Fri-Sat, January 28-29 LARRY HARLOW & THE LATIN JAZZ ENCOUNTER

Feat. Bobby Sonabrio, Ronnie
Cuba and Chembo Cornel

This Latin jazz pianist is a living legend of Afro-Cuban music. He revolutionized what is known today as "Salsa".



Tues, February 1

JINNY SAGORIN

Weds-Thurs, February 2-3 DR. JOHN

One of New Orleans all-time distinctive artists returns with his latest Blue Note recording, the Grammy-nominated "N'Awlinz: Dis, Dat or D'udda". Don't miss it!



Special Dinner/Show Packages

A 3-course gourmet dinner in the Boathouse Grille ... plus preferred seating the Club.

Overnight Packages

Terrace Lounge

With TV, snack menu, and fine beverages. The perfect meeting spot.

In-Club Snack Menu

A variety of tasty favorites.

RESERVATIONS: (617) 562-4111 • ON-LINE TICKETING: www.scullersjazz.com

SHOW TIMES: Tu-Thu 8 & 10 pm • Fri-Sat 8 & 10:30 pm



DOUBLETREE GUEST SUITES



(617) 783-0090 • Storrow Drive & the Mass Pike Exit



You'd be surprised what we're up to.

Mention the name Bose® and people usually think of home audio products, like our world-renowned Wave® radio. After all, home audio is where we first earned our reputation as the most respected name in sound. Today we create premium audio systems for everything from luxury automobiles to retail stores to aircraft and even the space shuttle. So the next time you're impressed by a sound system, look for the Bose logo. You may be surprised what we're up to.

***"Bose breaks the mold ... Who said
American companies can't innovate?"***

— Rich Warren

To learn more about Bose and Bose products, visit us on the Web at
www.bose.com/cm
Or call us at **1-800-444-BOSE.**

*"The finest service
I have encountered!"*

"I have recently encouraged two colleagues to call upon you and will continue to pass along my sincere recommendations. I can always trust in the Bank's expert advice and great service. In an inconstant world, my loyalty to Boston Private Bank remains unchanged."

We appreciate our clients for taking the time to write and share their experiences with us. Our relationship approach to private banking and investment management is founded on our commitment to exceptional service, our accessibility and responsiveness, and our ability to tailor financial services to the needs of our individual and business clients. Many of our clients tell us we are the region's finest private bank. We invite you to discover for yourself the difference at Boston Private Bank.

Please call Mark Thompson,
Chief Executive Officer at 617-912-4210
or mthompson@bostonprivatebank.com



**BOSTON PRIVATE BANK
& TRUST COMPANY**

A Boston Private Wealth Management Company

Deposit and Cash Management • Residential Mortgages
Investment Management • Commercial Banking

Member FDIC

bostonprivatebank.com



Board of Governors

Janet P. Whitla, President

Todd H. Estabrook, First Vice President

John Robert Held, Vice President

Karen S. Levy, Vice President

Walter Howard Mayo, III, Vice President

Mary B. Nada, Vice President

Timothy C. Robinson, Vice President

Joseph M. Flynn, Treasurer

Winifred I. Li, Secretary

William F. Achtmeyer

Willma H. Davis

Mark E. Denneen

Deborah S. First

John W. Gerstmayr

Nicholas Gleysteen

John W. Gorman

George J. Guilbault

Roy A. Hammer

Elma S. Hawkins

David H. Knight

Brenda Marr Kronberg

George Levy

Laura M. Lucke

Barbara E. Maze

Sandra Sue McQuay

Alice E. Richmond

George S. Sacerdote

Holly P. Safford

Michael Fisher Sandler

Michael S. Scott Morton

Susan M. Stemper

Wat H. Tyler

Elizabeth P. Wax

Kathleen W. Weld

Jane Wilson

Ronald N. Woodward

Christopher R. Yens

GOVERNORS EMERITI

Leo L. Beranek

Jerome Preston, Jr.

Rawson L. Wood

5

Board of Overseers

F. Knight Alexander

Robert C. Allen

Amy S. Anthony

Martha Hatch Bancroft

Afarin O. Bellisario

Julian Bullitt

T. Edward Bynum

Edmund B. Cabot

Barbara D. Cotta

Robert S. Cotta

Elizabeth C. Davis

Thomas B. Draper

Virginia S. Gassel

Russell A. Gaudreau, Jr.

Stephanie JL Gertz

Peter T. Gibson

Eugene E. Grant

Arline Ripley Greenleaf

Suzanne L. Hamner

Robin J. Hanley

Joyce H. Hanlon

Anneliese M. Henderson

Rachel Jacoff

Dieter Koch-Weser

Lois Lowry

Patricia E. MacKinnon

Peter G. Manson

Betty I. Morningstar

Richard Ortner

Winifred B. Parker

Catherine E. Peterson

Charles E. Porter

Judith Lewis Rameior

Bob Russell

Carol Russell

Robert H. Scott

Robert N. Shapiro

Jeffrey S. Thomas

Beverly Wing

Rya W. Zobel

Program

2004–2005 Season

Friday, January 21, 8.00pm
Symphony Hall, Boston

Sunday, January 23, 3.00pm

Grant Llewellyn, conductor

Sinfonia No. 2 in D Major

Spiritoso • Adagio • Allegro • Adagio • Presto

Alessandro Scarlatti
(1660–1725)

Sonata, K. 20

Gary Burton, vibraphone
Makoto Ozone, piano

Domenico Scarlatti
(1685–1757)

Le Tombeau de Couperin

Prelude

Gary Burton, vibraphone
Makoto Ozone, piano

Maurice Ravel
(1875–1937)

from L'Apothéose de Lulli

Lulli aux Champs-Élysées, concertant avec les Ombres liriques
(Lully on the Elysian Fields, playing with the lyrical Shadows)
Air pour les Mêmes (Air for the same ones)
Vol de Mercure aux Champs-Élysées, pour avertir qu'Apollon y va descendre
(Mercury flies to the Elysian Fields, to warn of Apollo's descent)
Descente d'Apollon, qui vient offrir son violon à Lulli, et sa place au Parnasse
(Apollo's descent, who offers his violin and a place in Parnassus to Lully)
Rumeur souterraine, causée par les Auteurs contemporains de Lulli
(Underground rumors, started by Lully's contemporaries)
Plaintes des Mêmes, pour des Flûtes, ou des Violons très adoucis
(Complaints by the same, through flute and soft playing violins)
Enlèvement de Lulli au Parnasse (Lully is elevated to Parnassus)
Accueil entre doux et agard, fait à Lulli par Corelli, et par les Muses italiennes
(Lully is offered a warm but guarded welcome by Corelli and the Italian muses)
Remercement de Lulli à Apollon (Lully thanks Apollo)

François Couperin
(1668–1733)

Milonga

Jorge Cardoso
(b. 1949)

Gary Burton, vibraphone
Makoto Ozone, piano

Trois petites pièces montées (Three Tiny Layer Cakes)

Erik Satie
(1866-1925)

De l'enfance de Pantagruel – Rêverie
Marche de Cognac – Démarche
Jeux de Gargantua – Coin de Polka

7

from Sonata for Cello and Piano in G Minor, Op. 19

Sergei Rachmaninov
(1873-1943)

Andante

Guy Fishman, cello
Timothy Steele, piano

Prelude VIII, Op. 21

Rachmaninov

Gary Burton, vibraphone
Makoto Ozone, piano

La création du monde (The creation of the world)

Darius Milhaud
(1892-1974)

The program runs for approximately two hours.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

The Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency.

Program Notes

Breaking through the Divide

You may think that you've come to a jazz concert today: in fact, the recording that Gary Burton and Makoto Ozone made of the program's repertoire actually got a Grammy nomination for Classical music. These two worlds used to be strictly

NOTES IN BRIEF

Today's program is really a series of riffs on the recent recording by vibraphonist Gary Burton and pianist Makoto Ozone, the two jazz masters who are featured in this concert. Just as Burton and Ozone took various classical works as the point of departure for their improvisations, so their choices inspired the various orchestral works you'll hear in today's program, to make a kind of counterpoint to their own improvised polyphony. From the Baroque, you'll hear Alessandro Scarlatti and his better-known son Domenico, the keyboard wizard, as well as François Couperin's tribute to the founder of French opera, Jean-Baptiste Lully. Maurice Ravel echoes Baroque style in his own elegy for Couperin himself. From more recent times, Burton and Ozone provide a playful take on a *milonga* by the contemporary tango master Jorge Cardosa. Ravel's quirky contemporary Erik Satie is the author of the "Three Tiny Layer Cakes," whose gently absurd humor is typical of this Dadaist composer; from around the same time, Rachmaninov's contributions are in the great High Romantic Russian tradition. To close the program, everyone will collaborate on Milhaud's seminal jazz-ballet *La création du monde*, perhaps the only ballet to feature a fully-worked-out Baroque fugue on a syncopated jazz theme.

segregated. Jazz was dangerous, improvisational, wild: classical was sober, organized, written down. But gradually, at the beginning of the last century, things began to change. Milhaud's *La Création du monde* was one of the first works to break through this jazz/classical divide. In our own century, the borders have loosened considerably. Today we can hear both jazz and classical styles as part of the great tradition of Western music, a rich diversity of musical languages that we are all learning to speak together.

Our program opens with a brilliant work by Alessandro Scarlatti, father of the more famous Domenico. This combines two of the latest compositional fashions in Rome around 1700: the *sinfonia*, which derived from the opening movements of oratorios or operas, and the *concerto grosso*, where a small group of *concertino* soloists are contrasted with the *ripieno* backup band. Scarlatti published this collection in 1715, as part of an effort late in life to create the kind of instrumental legacy that had brought such fame to his contemporary Corelli.

Alessandro has his own version of Roman Baroque style, one that's more wayward and unexpected than the smooth architecture of Corelli. His son Domenico, the keyboard wizard, took both the waywardness and the regularity of Roman style and made something unique out of it: he's left us with a huge collection of harpsichord solos that are



Darius Milhaud

filled with clashing chords and hair-raising arpeggios. Burton and Ozone use the twentieth sonata from Scarlatti's *Essercizi* as the jumping-off point for their own excursions. Scarlatti himself would certainly have appreciated their art: he himself remarked that there was no law of music that couldn't be broken, as long as the results pleased the ear.

Scarlatti... remarked that there was no law of music that couldn't be broken, as long as the results pleased the ear.

Burton and Ozone's take on Ravel's *Tombeau de Couperin* is a nice gesture: two jazz masters paying tribute to that master of early 20th-century harmonies, Maurice Ravel, who in turn is paying tribute to an earlier master of sonorities, the French baroque composer François Couperin. Ravel wrote this suite at a period when he, along with Debussy, was becoming increasingly interested in music of the past, as well as music of the rest of the world—the beginnings of the multi-historical musical world we live in today.

Couperin himself wrote two large-scale tributes to other composers, one for Arcangelo Corelli and one for Jean-Baptiste Lully. They each represented

the two musical languages of Couperin's day, and he consciously set out to bring them together in a *gout-réunis* or a reunited style. In his *Apothéose de Lully*, Couperin makes use of all the conventions of Lully's operas: the *sommeil* or sleep-scene, the *rumeur souterraine* (here the grumbings of Lully's jealous contemporaries), and even a great moment where Lully and Corelli take stock of each other on the slopes of Parnassus. They find a *rapprochement* after each plays a tune and the other accompanies him, an 18th century version of what Burton and Ozone are up to on their own in this program.

After the intermission, we return with some music from our own century: a *milonga* written by the contemporary tango master Jorge Cardoso. This is a kind of song typical of Uruguay and Argentina, often used for *payadas* or lighthearted vocal duels, with call-and-answer exchanges between the two singers – here represented by piano and vibraphone.

In response, we hear the orchestra perform three of Erik Satie's quirky and playful works. Satie was the Buster Keaton of French music in the 1920's, a figure who created touchingly deadpan works of art. These three works (the title translates as "Three Tiny Layer Cakes") are inspired by Rabelais' joyfully obscene epic *Gargantua et Pantagruel*. A "dream" of the giant Pantagruel's childhood comes first, followed by a little march from the imaginary

paradise of Cocagne. For the "Games of Gargantua" (an endless list in Rabelais), Satie provides a cockeyed polka, with grotesque changes of register.

Serge Rachmaninov's Sonata for Piano and Cello, Op. 19, comes from 1901, around the same time as his famous second piano concerto. In this work, Rachmaninoff writes for the piano as he does in his concertos; the bravura part is full of ringing octaves and dense figuration. But the cello's singing voice predominates in the slow third movement. This is constructed in an A-B-A form, with an impassioned middle section and a final, highly atmospheric coda, with the piano adding chiming bell-like chords.

The Prelude from Rachmaninov's Op.32, which serves as a jumping-off point (or a starting-block) for Burton and Ozone's vertiginous explorations, was written in 1910 just after he finished his third piano concerto, and shortly after a tremendously successful concert tour of America. These Preludes call on a very high degree of virtuosity from the player, an element that Burton and Ozone capitalize on in their investigations of Rachmaninov's headlong passagework.

When Darius Milhaud visited America in 1922, he had the opportunity to hear the musicians of Harlem, an experience that overwhelmed him. This experience inspired him to write *La création du*

monde in 1923. This was a year before Gershwin premiered his *Rhapsody in Blue*, a moment when everyone was trying to figure out what could happen from the collision of classical and jazz art. Paul Whitehead's "symphonic jazz" had scored a huge hit with *Three O'clock in the Morning*, selling three and a half million copies – one for every phonograph in America. It seemed inevitable that classical composers would try to return the favor.

Milhaud's ballet was commissioned by the Ballet Suédois, with a scenario provided by Blaise Cendrars based on a West African creation myth. The ballet began with three creation-gods onstage, bringing to life trees and animals with their rituals. Milhaud realizes this in an atmospheric prelude filled with murmuring figuration, using the novel sound of the saxophone, which leads to a jazz fugue, introduced by the double-bass. What follows is a series of turns by various instrumental combinations, as various flora and fauna come to life: eventually the ballet ends with a pair of newly-created humans alone on the stage together.

-Robert Mealy

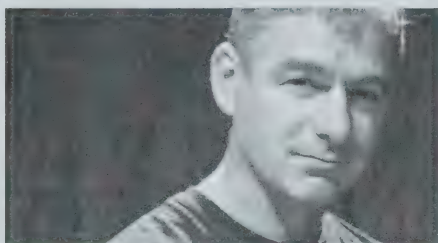
Mr. Mealy is the Society's Christopher Hogwood Research Fellow for the 2004-2005 season. A scholar and performer, he has recorded and toured with many period instrument ensembles.. Mr. Mealy frequently writes on music, and teaches historical performance at Harvard and Yale.

POINTS OF DEPARTURE

It may seem a little unlikely to have an orchestra usually devoted to 18th century music embark on a jazz concert, but baroque and jazz are not as far apart as you might think. Jazz players recognized this early on: one of the most interesting recordings of Bach's Concerto in D minor for Two Violins is by Stephane Grappelli and the Hot Club de France, with a driving continuo provided by none other than Django Reinhardt himself. They recorded it twice, once using the notes Bach wrote (more or less) and once with the opening ritornello as the head for their own solos. You'll hear Gary Burton and Makoto Ozone do exactly the same thing today, using other classical works as their point of departure. Classical composers also began to investigate the connections between jazz and early music. In today's program you'll hear one of the first classical pieces written in a jazz idiom, Darius Milhaud's *La création du monde*. At its centerpiece is a fugue – that most Baroque of forms—with a bluesy jazz tune as its theme.

Artist Profiles

Grant Llewellyn, conductor



Grant Llewellyn, one of a new generation of exciting conductors, is renowned all over the world for his exceptional charisma, energy and easy authority in music of all styles and periods. Now in his fourth season as Handel and Haydn Society Music Director, Llewellyn also is Music Director of the North Carolina Symphony Orchestra (Raleigh) and Conductor-in-Residence at the BBC National Chorus and Orchestra of

Wales, which he led in September to great acclaim at The Royal Albert Hall in London. Mr. Llewellyn has served as Assistant Conductor of the Boston Symphony Orchestra, Principal Guest Conductor of the Stavanger Symphony, and Principal Conductor of the Royal Flanders Philharmonic. In demand around the globe, recent guest appearances include Opera North in Leeds, the Utah Symphony Orchestra, the Southwest German Radio Orchestra (Stuttgart), the Kansas City Symphony, the Calgary Philharmonic, and subscription concerts with the Boston Symphony Orchestra. This season, Grant Llewellyn also conducts performances with the Helsinki and Turku (Finland) Philharmonics, and the Orchestre de Picardie (France).

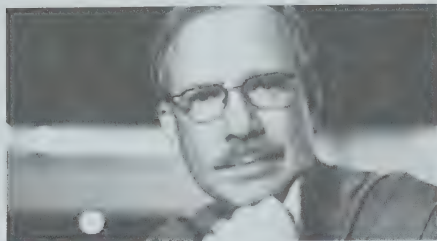
11

Handel and Haydn Society

Celebrating its 190th anniversary season, the Handel and Haydn Society is a leader in historically informed performance, offering programs of music for chorus and orchestra from the Baroque and Classical eras. Under the leadership of Music Director Grant Llewellyn and Conductor Laureate Christopher Hogwood, each Handel and Haydn concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which it was composed. Recent seasons have highlighted a series of semi-staged operas and programs with dance, including Monteverdi's *Vespers of 1610* and "Ballet Music from the French Court." The Society also has featured the

Boston debut of many rising stars, such as tenor Plácido Domingo and sopranos Dawn Upshaw and Sylvia McNair. Handel and Haydn may be heard nationally on NPR's prestigious *SymphonyCast* program and on numerous recordings, such as the Grammy Award-winning *Lamentations and Praises* and *PEACE*, which debuted last spring at number five on Billboard Magazine's Classical Chart. Now in its 20th year, the Educational Outreach Program gives over 10,000 public school students opportunities to hear and perform classical music and involves children in music-making in meaningful, enjoyable, and lasting ways.

Gary Burton, vibraphone



Born in 1943 and raised in Indiana, Gary Burton taught himself to play the vibraphone and, at the age of 17, made his recording debut in Nashville, Tennessee, with guitarists Hank Garland and Chet Atkins. Two years later, Burton left his studies at Berklee College of Music to join George Shearing and subsequently Stan Getz, with whom he worked from 1964–1966. Borrowing rhythms and sonorities from rock music, while maintaining jazz's emphasis on improvisation and harmonic complexity, Burton's first quartet attracted large audiences from both

sides of the jazz-rock spectrum. Burton's burgeoning popularity was quickly validated by Down Beat magazine, which awarded him its Jazzman of the Year award in 1968 and his 1971 album *Alone at Last* was honored with a Grammy Award. Also in the '70s, Burton began his career with Berklee College of Music in Boston. Burton began as a teacher of percussion and improvisation classes at Berklee in 1971. In 1985 he was named Dean of Curriculum, and in 1996, he was appointed Executive Vice President. Burton continues to record extensively. His recent release with Makoto Ozone, *Virtuosi*, serves as inspiration for today's program. In an unusual move, the Recording Academy nominated *Virtuosi* in the classical category of the Grammy awards. This is Gary Burton's second appearance with the Handel and Haydn Society, previously performing with Chick Corea in 1999.

Makoto Ozone, piano



Playing keyboard since he was 2, Makoto Ozone was making jazz festival and television appearances while still in high school. He went on to attend Berklee College of Music, where he started to perform actively around Boston and first met Gary Burton. Mr. Ozone released his

first album with CBS at 22. At this time, he also started touring with the Gary Burton quartet throughout the world. He has continued to record extensively, releasing numerous solo albums in the United States and Japan and collaborating with such musicians as Paquito D'Rivera, Marc Johnson, Chuck Loeb, and Gary Burton. His recordings have won numerous accolades and awards. His 2002 collaboration with Gary Burton, *Virtuosi*, earned the duo a Grammy nomination. This marks Makoto Ozone's debut with the Handel and Haydn Society.

Handel and Haydn Society Orchestra

VIOLIN I

Daniel Stepner, Concertmaster

Joan & Remsen Kinne Chair
Krista Buckland Reisner
Julie Leven
Clayton Hoener

VIOLIN II

Linda Quan

Dr. Lee Bradley III Chair
Jane Starkman
Anne Black

VIOLA

David Miller

*Chair funded in memory
of Estah & Robert Yens*
Laura Jeppesen

CELLO

Guy Fishman

*Candace & William
Achtmeyer Chair*

BASS

Robert Nairn

Amelia Peabody Chair

FLUTE

Christopher Krueger

Wendy Rolfe

OBOE

Stephen Hammer

*Chair funded in part by
Dr. Michael Fisher Sandler*

CLARINET

William Wrzesien

Diane Heffner

BASSOON

Andrew Schwartz

SAXOPHONE

Kenneth Radnofsky

HORN

Richard Menaul

Grace & John Neises Chair

TRUMPET

Bruce Hall

Jesse Levine

TROMBONE

Robert Couture

TIMPANI

John Grimes
Barbara Lee Chair

PERCUSSION

Dean Anderson

PIANO/HARPSICHORD

Timothy Steele

13



LOOK IN YOUR MAILBOX
in the coming weeks for your exclusive
preview of our exciting 2005-2006 season.

Handel

AND

Haydn

SOCIETY



CLASSICAL VALENTINE

FRIDAY, FEBRUARY 11 8.00PM

Symphony Hall

SUNDAY, FEBRUARY 13 3.00PM

Do something special with someone special.

HAYDN *Symphony No. 104, "London"*

MOZART *Symphony No. 31, "Paris"*

HAYDN *Cello Concerto in C Major*

Grant Llewellyn, conductor

Pieter Wispelwey, cello

HOGWOOD AND HAYDN

SATURDAY, MARCH 12 8.00PM

Sanders Theatre

SUNDAY, MARCH 13 8.00PM

Christopher Hogwood returns to conduct his new arrangement of Haydn's moving **SEVEN LAST WORDS** for String Orchestra with selected readings.

Christopher Hogwood, conductor

Rev. Peter J. Gomes, narrator

HANDEL'S FAVORITE SOPRANOS

FRIDAY, MARCH 25 8.00PM

NEC's Jordan Hall

SUNDAY, MARCH 27 8.00PM

Arias Handel composed for his favorite sopranos.

Grant Llewellyn, conductor

Nancy Argenta, soprano

BRAHMS REQUIEM

FRIDAY, APRIL 8 8.00PM

Symphony Hall

SUNDAY, APRIL 10 3.00PM

Brahms' monumental testament to mankind expresses both hope and peace.

Grant Llewellyn, conductor

Elizabeth Futral, soprano

Philip Cutlip, baritone

CALL, CLICK, OR VISIT!

CALL the Society's Box Office at 617 266 3605

CLICK www.handelandhaydn.org

VISIT the Handel and Haydn Society Box Office in Horticultural Hall, 300 Massachusetts Avenue (across the street from Symphony Hall) in Boston, Monday to Friday, 10.00am to 6.00pm

News of Note

from the Handel and Haydn Society

HISTORIC COLLABORATION WITH ENGLISH NATIONAL OPERA



Chen Shi-Zheng and Grant Llewellyn

Boston's Handel and Haydn Society announces an historic collaboration with English National Opera. Handel and Haydn and ENO will co-produce a cycle of Claudio Monteverdi's three surviving operas: *Orfeo*; *L'incoronazione di Poppea*; and *Il ritorno d'Ulisse in patria*. Chen Shi-Zheng, who directed Handel and Haydn Society's production of Monteverdi's *Vespers* in September 2003, serves as stage director for all three operas.

ENO and Handel and Haydn will share costumes and sets. Asian dancers who appeared in the 2003 production of Monteverdi's *Vespers* will perform in all three operas in Boston and London. Each organization will feature its own chorus and orchestra. The orchestras in London and Boston will both perform on period instruments. The series begins with *Orfeo* in Spring 2006 at the English National Opera in London and fall 2006 with Grant Llewellyn leading the Handel and Haydn Society in Boston.

15

TSUNAMI RELIEF: A CONCERT FOR THE CHILDREN

On Tuesday, January 18, the Society came together with Trinity Church of Boston in response to the tsunami disaster in Southeast Asia. A free concert was held at Trinity Church featuring Grant Llewellyn and the Handel and Haydn Orchestra, the Trinity Handbell Ensemble under the direction of Griff Gall, and performers from the Boston Lyric Opera. A free-will offering was collected for "Save the Children" in their efforts to provide clean drinking water, food, temporary shelter, and protection from disease. States Handel and Haydn Society Executive Director Mary Deissler, "Four dancers who performed in our staged production of Monteverdi's *Vespers* in September of 2003 live in Indonesia. We worked very closely with these artists for many weeks and became friends and colleagues. We are very concerned about them and their families and want to do what we can to help."

HANDEL AND HAYDN SOCIETY GALA 2005

We are in the midst of preparing for the Annual Gala Benefit and Auction, a formal evening of dining and dancing at the Four Seasons Hotel and a silent auction featuring luxury goods, trips and arts experiences. The evening supports our award winning Educational Outreach Program to under-served youth as well as new musical initiatives. This year's gala will be held on March 26 with the theme, "Mozart Unmasked." The event will honor Karen Secunda Levy, Vice President of the Society's Board of Governors and Chair of the Education Committee. For more information about this unique event or to purchase tickets, please contact Beth Emery at 617 262 1815, ext 19 or bemery@handelandhaydn.org.



**Your commercial &
financial printing solution company**

Our comprehensive services include:

- Superior offset and web printing
- CD production and packaging
- Variable data printing
- Press okays and Full Production Services
- Point of Purchase products
- Fulfillment/distribution services

933 E. Second Street Boston MA 02127

Phone: 617.464.4669

Fax: 617.464.4670

www.allianceprint.com

Administration

Grant Llewellyn, Music Director
 Christopher Hogwood, Conductor Laureate
 John Finney, Associate Conductor/Chorusmaster
 Mary A. Deissler, Executive Director

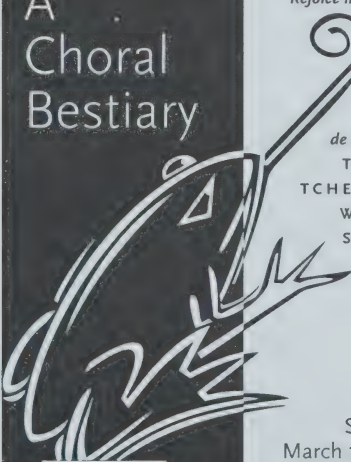
Jill Apelgren, Box Office Assistant
 Lynda Fairbanks Atkins, Director of Development
 and Stewardship
 Robin L. Baker, Director of Education
 Cherie Chun Colmenares, Office Assistant
 Jean Connaughton, Box Office Intern
 Krikor Der Hohannesian, Accounting Assistant
 Beth A. Emery, Individual Giving Manager
 Matthew L. Garrett, Conductor-Youth Chorus
 Lisa Graham, Conductor-Young Women's Chorus
 Michael E. Jendrysik, Artistic Services Manager

Jesse Levine, Music Librarian/ Production Manager/
 Personnel Manager
 Corinna McFeaters, Box Office Clerk
 Debra A. Moniz, General Manager
 Carla Ramlal, Audience Services Manager
 Gregg D. Sorensen, Director of Marketing & Public Relations
 Brian R. Stuart, Marketing Coordinator
 Marc Young, Customer Relations Manager

Casner & Edwards, LLP, Of Counsel

17

A Choral Bestiary



**MUSICA
SACRA**

MARY BECKMAN
DIRECTOR

BRITTEN
Rejoice in the Lamb

OLTRA
El Bestiari
de Père Quart

TAVENER
TCHEREPNIN
WISHART
STEVENS

Saturday
March 12, 2005
8:00 pm

First Church Congregational
11 Garden Street
Cambridge, MA

For tickets & info:
617-349-3400

www.musicasacra.org

Longy
School of Music

CONTINUING STUDIES
AT LONGY SCHOOL OF MUSIC

CLASSES

CHAMBER MUSIC

DALCROZE EURHYTHMICS

PRIVATE LESSONS *& more*

The Longy School of Music, located just outside of Harvard Square, provides a serious learning community for adult students ranging from beginners to music professionals. We provide a rich curriculum through which students of all levels may further hone their skills. In addition to private lessons, we offer classes and workshops in music theory, Dalcroze Eurhythmics, chamber music, Feldenkrais® Method, Alexander Technique and more.

INFORMATION
 Sarah Hornbeck, Director of Continuing Studies
 Longy School of Music, One Follen Street
 Cambridge, MA 02138
 PHONE 617+ 876-0956 x611
music@longy.edu / www.longy.edu

ISABELLA
STEWART GARDNER
MUSEUM

Music *at the* Gardner

Sunday Concert Series and Young Artists Showcase Sundays, 1:30 pm

- | | |
|-------------|---|
| JANUARY 23 | Borromeo String Quartet — <i>Schoenberg, Schubert</i> |
| JANUARY 30 | COMPOSER PORTRAITS with Miller Theatre — <i>Music of John Zorn</i> |
| FEBRUARY 6 | Eduardus Halim, piano — <i>Enrique Granados: Goyescas</i>
(based on the paintings of Francisco Goya) |
| FEBRUARY 13 | Chamber Music Society of Lincoln Center —
<i>Durufle, Melinda Wagner, Schubert</i> |
| FEBRUARY 20 | Musicians from Marlboro — <i>Mozart, Hindemith</i> |
| FEBRUARY 27 | COMPOSER PORTRAITS with Miller Theatre — <i>Music of Nicolai Roslavets</i> |
| MARCH 6 | Gardner Chamber Orchestra — <i>Hindemith, Beethoven</i> |
| MARCH 13 | Laura Buruiana, cello — <i>First Prize Winner,</i>
<i>2003 Young Concert Artists International Auditions</i> |
| MARCH 20 | Ravinia Festival — Stean's Institute
<i>Young Artists Showcase — Mozart, Spratlan, Rorem, Brahms</i> |
| MARCH 27 | COMPOSER PORTRAITS with Miller Theatre — <i>Music of Steve Reich</i> |
| APRIL 3 | Kotaro Fukuma, piano — <i>First Prize Winner,</i>
<i>2003 Cleveland International Piano Competition</i> |
| APRIL 10 | Borromeo String Quartet; Elizabeth Keusch, soprano — <i>Schoenberg, Dvorák</i> |
| APRIL 17 | Portraits in Music — <i>Music of David Ludwig,</i>
<i>Gardner Museum Artist-in-Residence 2003</i> |
| APRIL 24 | Gardner Chamber Ensemble; Paula Robison, flute — <i>The Great Vivaldi</i> |

Jazz at the Gardner First Saturday of the month, 1:30 pm

- | | |
|------------|----------------------------|
| FEBRUARY 5 | Eric Privert Quintet |
| MARCH 5 | Matthias Lupri Group |
| APRIL 2 | Syncopation Vocal Ensemble |

TICKETS \$5-20 (INCLUDES ADMISSION TO MUSEUM GALLERIES!)

Tickets available online, by phone through the box office, or at the door.

BOX OFFICE 617 278 5156 WWW.GARDNERMUSEUM.ORG

Contributors

CONDUCTOR'S CIRCLE

The Conductor's Circle brings together individuals who express their commitment to the Handel and Haydn Society by donating \$1,000 or more to the Annual Fund. This roster acknowledges gifts received between July 1, 2003 and January 12, 2005.

PLATINUM BATON (\$25,000 AND UP)

William F. Achtmeyer
The Estate of Dr. Lee C. Bradley III
Fay & Alfred Chandler
The Estate of Elizabeth K. Davis
Deborah & Robert First
Mr. & Mrs. J. Robert Held
Mary & Michael S. Scott Morton

DIAMOND BATON (\$10,000 - \$24,999)

Todd Estabrook
Joseph M. Flynn
John W. Gorman
David & Joy* Jenkins
Waltrud A. Lampé
The Estate of Barbara Lee
Barbara Lee & Raymond E. Lee Foundation
Karen & George Levy
Sandra Sue McQuay & Michael J. Roberto
Walter Howard Mayo III
Mary & Sherif Nada
Mr. & Mrs. Timothy C. Robinson
Holly P. Safford
Dr. Michael Fisher Sandler
Susan M. Stemper
Jane & Wat Tyler
Janet & Dean Whitla
Jane & James Wilson
Rawson & Marcia Wood

GOLD BATON (\$5,000 - \$9,999)

Afarin & Lee Bellisario
Marion & Julian Bullitt
Dr. & Mrs. Edmund B. Cabot
Mr. & Mrs. Thomas R. Cashman
John F. Cogan, Jr.
Willma H. Davis
Mark E. Denneen
Mr. & Mrs. John W. Gerstmayr
Dr. Elma S. Hawkins
Mr. & Mrs. Remsen M. Kinne III
Mr. & Mrs. David H. Knight
Dr. Lucy Lee
Laura & Thomas Lucke
Alicia McInerney
Dr. Betty Morningstar
Mr. & Mrs. E. Lee Perry
Carol & George Sacerdote

Kay & Stanley Schlozman
James & Cathleen Douglas Stone
Elizabeth & Robert Wax
Kathleen & Walter Weld
Joan Wheeler
Mr. & Mrs. Ronald N. Woodward
Christopher R. Yens & Temple Gill
Two Anonymous Donors

SILVER BATON (\$2,500 - \$4,999)

Amy S. Anthony
Kathy & Robert Allen
Dr. F. Knight Alexander
Mr. & Mrs. Richard Burnes, Jr.
Mr. & Mrs. J. Linzee Coolidge
Barbara & Robert Cotta
Sally & William Coughlin
Mr. & Mrs. Richard D. Dionne
Howard & Darcy Fuguet
Russell Gaudreau, Jr.
Nicholas & Paula Gleysteen
Mr. & Mrs. George Guilbault
Sylvia & Roy A. Hammer
Daphne & George Hatsopoulos
Mr. & Mrs. J. Thomas Henderson
Vern and Elfrieda Heinrichs
Ilene & Richard Jacobs
Rachel Jacoff
Brenda & Peter Kronberg
L. Edward Lashman & Joyce Schwartz
Winifred I. Li & William Oliver
Lois Lowry & Martin Small
Mr. & Mrs. Richard MacKinnon
Stephen Morrissey & Jill Harmsworth
Dr. & Mrs. Maurice Pechet
William & Lia Poorvu
Mr. & Mrs. Charles Porter
Judith Lewis Rameior
Alice Richmond & David Rosenbloom
Robin R. Riggs & David Fish
Robert N. Shapiro
Miriam & Charles Wood III
Ellen & Arnold Zetcher
Two Anonymous Donors

BRONZE BATON (\$1,000 - \$2,499)

Marjorie Bakken
Martha H. & Robert M. Bancroft

Thomas & Holly Bazarnick
Dr. John Biggers & Dr. Betsey Williams
Joan & John Bok
Barbara & Herbert J. Boothroyd
Prof. & Mrs. Harvey Brooks
Dr. T. Edward Bynum
Diddy & John Cullinane
Paul A. Cully
Elizabeth C. Davis
Mary & Jim Deissler
Mr. & Mrs. Richard D. Dionne
Ellen & Thomas Draper
Alice & Roland Driscoll
James & Catherine Duffy
A. Denny Ellerman
Dr. & Mrs. Jeffrey Elton
Judith A. & Lionel Fortin
Irving & Gloria Fox
Rhea & Stephen Gendzier
David & Anne Gergen
Eugene E. Grant
Mr. & Mrs. George Guilbault
Suzanne & Easley Hamner
Robin J. & Dean F. Hanley
Joyce H. Hanlon
Dena & Felda Hardymon
Martha & Samuel* Hoar
Christopher Hogwood
Beth S. & Seth A. Klarman
Sophie & Dieter Koch-Weser
Kipton & Katherine Kumlér
Butler & Lois Lampson
Doris & George* Lewald
Dr. & Mrs. Baltej Maini
Peter G. Manson & Peter A. Durfee
Sharon F. Merrill & John Marino
Janet & David McCue
Debra Moniz
Jane & Robert Morse
Dr. Winifred & Mr. Leroy Parker
Mr. & Mrs. Francis Perkins, Jr.
Catherine Peterson
Mr. & Mrs. Jerome Preston, Jr.
Karen & Lowell Richards
Robert Scott & Diane Spencer
John & Mary Shaughnessy
Mr. & Mrs. Stephen Shaughnessy
Mr. & Mrs. Norton Q. Sloan

2004-2005 Boston Early Music Festival Concerts

15th Anniversary Season



A collaboration with the
Wellesley College Music Department

Jan Kobow, tenor
Kristian Bezuidenhout, fortepianos

Follow the Lieder

The Surprising Beginnings of the German Lied

Music of Wolff, Fleischer, C.P.E. Bach,
Gluck & Mozart

Free pre-concert talk at 6:30 PM

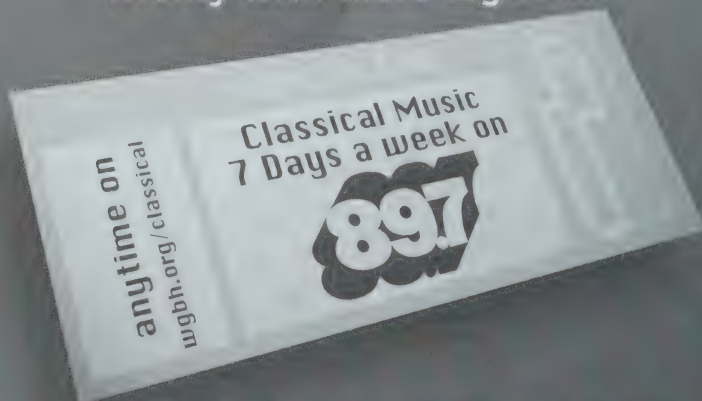
Friday, February 4, 2005, 8 PM
Sanders Theatre at Harvard University

free parking at the Broadway Street Garage

Tickets: \$53, \$37, \$21. Available at
www.bemf.org or 617-661-1812

Your ticket to great performances

...only with more leg room



Boston's NPR arts and culture station
wgbh.org/classical

Elizabeth Storer*
 Jolinda & William Taylor
 Linda & Jeffrey Thomas
 Mr. & Mrs. Robert Welborn
 Edward Weld
in honor of Kathy & Walter Weld
 William & Faith Wilkinson
 Miriam & Charles Wood III
 Stephen Woodsum & Anne Lovett
 Ms. Gwill York
 Hon. Rya W. Zobel

CHORUS CIRCLE (\$500 - \$999)

Joseph Abucawicz
 Reginald Alleyne
 Peter Black
 Matthew & Marlene Booth
 Dr. & Mrs. F Richard Bringham
 John & Diane Britton
 Kathleen Bursley
 Susan O. Bush
 Phyllis Carey
 Mr. & Mrs. Howard Cohen
 Robert V. Costello
 Paul Danos
 Alec Danylevich

Barry & Joyce Eisenstein
 Mr. & Mrs. Peter Farnam
 Joel Farrell
 Maureen Filmer
 James Garrels
 Joseph R. Godzik
 Anne Goodbody
 Helen & Raymond Goodman
 Jonathan & Victoria Guest
 Paul & Elizabeth Harrington
 John & Patricia Herrin
 Mr. & Mrs. Crandall Huckins
 Ms. Jocelyn Hughes-McLaughlin
 Mr. & Mrs. Barry Kay
 Paul Kelly
 William Kelly
 Margot Kittredge
 Dr. & Mrs. Dieter Koch-Weser
 Mr. & Mrs. R. Willis Leith
 Nancy & Richard Lubin
 Samuel & Elizabeth Magruder
 James Millea
 Cynthia Nelson
 Max Panzer
 Connie Parish
 Mr. & Mrs. Rienzi Parker

Karla Pingeton
 William Amory Potter & E. Kay Cowan
 John & Suzanne Pratt
 Lois Russell
 Emily Schabacker
 John Schnapp & Rebecca Boyter
 Mr. & Mrs. Robert G. Scully
 Joan K. Shafran & Rob Haines
 John & Marilyn Shea
 Kim Sichel & Richard Brown
 Theodore Sims & Linda Bui
 Sherwood & Mary Small
 David Steadman
 & Sharon Ruatto-Steadman
 Mr. & Mrs. Daniel Stroock
 William Sullivan
 Jane Toussaint
 Anne Umphrey
 Mr. & Mrs. James H. Wallace
 Dr. Ruth Westheimer
 Holyoke Whitney
 Joseph Wilkes & Karen Harvey-Wilkes
 Beverly Wing
 Susannah & Thomas Wood
 Daina Yurkus

* deceased

VISION AND CAPITAL CAMPAIGNS

21

The Handel and Haydn Society's \$4.0 million Vision Campaign provides resources to enhance the quality of all performances and to reach new audiences. The Society is also in the midst of a \$2.5 million Capital Campaign for permanent endowment and working capital reserve funds. We are grateful to the following donors whose generous, multi-year commitments will guide the Society into the 21st century.

BENEFACTORS (\$250,000 AND UP)

Candace* & William Achtmeyer
Principal Cello Chair
 Mr. & Mrs. J. Robert Held

SUSTAINERS (\$150,000 - \$249,999)

The Estate of Dr. Lee C. Bradley III
Principal Second Viola Chair
 Dena & Felda Hardyman
 Mr. & Mrs. Remsen Kinne III
Concertmaster's Chair
 Karen & George Levy
Vocal Apprenticeship Program

LEADERS (\$100,000 - \$149,999)

Fay Chandler
 Deborah & Robert First
 Barbara Lee & Raymond E. Lee Foundation
Timpani Chair
 Massachusetts Cultural Council
 Mary & Sherif Nada
 National Endowment for the Arts
 Grace & John Neises
 Amelia Peabody Charitable Fund
 Mr. & Mrs. Timothy C. Robinson

Mary & Michael S. Scott Morton
 Jane & Wat Tyler
 Christopher R. Yens & Temple Gill
Principal Viola Chair
in memory of Estah & Robert Yens
One Anonymous Donor

SPONSORS (\$50,000 - \$99,999)

The Boston Company
 Mr. & Mrs. Richard Burnes, Jr.
 Cabot Family Charitable Trust
 Virginia Wellington Cabot
 Foundation
 Todd Estabrook
 Joseph M. Flynn
 Stephanie J.L. Gertz
 John W. Gorman
 David B. Jenkins
 Waltrud A. Lampé
 Mr. & Mrs. R. Willis Leith
 Mr. & Mrs. E. Lee Perry
 Dr. Michael Fisher Sandler
 Robert H. Scott & Diane T. Spencer
 John J. & Mary E. Shaughnessy
 Charitable Trust

Janet & Dean Whitla
 Jane & James Wilson

PATRONS (\$25,000 - \$49,999)

JMR Barker Foundation
 Leo & Gabriella Beranek
 Fay & Alfred Chandler
 Mr. and Mrs. J. Linzee Coolidge
 Mr. & Mrs. David Landay
 L. Edward Lashman & Joyce Schwartz
 Winifred I. Li
 Sandra Sue McQuay & Michael Ruberto
 Judith Lewis Rameior
 Susan M. Stemper
 Abbot and Dorothy H.
 Stevens Foundation
 Wintersauce Foundation
 Elizabeth* & Rawson Wood
One Anonymous Donor

DONORS (\$10,000 - \$24,999)

Prof.* & Mrs. Rae D. Anderson
 Julian & Marion Bullitt
 Jane B. Cook Charitable Trust
 David Greenewalt Charitable Trust



Outreach

EDUCATIONAL OUTREACH PROGRAMS

BRINGING THE JOY OF CLASSICAL MUSIC TO CHILDREN OF ALL AGES

The Handel and Haydn Society's Educational Outreach Program provides opportunities for children to both hear and perform classical music. The Society offers music workshops and youth concerts to area public schools at no cost, reaching more than 10,000 children each year.

MUSIC WORKSHOPS bring a vocal quartet and pianist who offer an engaging lesson in music and history, in a format that encourages children to respond to the music and interact with musicians.

PARTICIPATORY YOUTH CONCERTS pair high school choruses with the Handel and Haydn Society Orchestra and Chorus for performances in local communities.

THE VOCAL APPRENTICESHIP PROGRAM identifies and nurtures young vocal talent, and provides elementary and high school students with a high degree of personalized training. VAP ensembles include Singers (preparatory), Youth Chorus, and Young Women's Chorus (high school) under the direction of Matthew Garrett and Lisa Graham.

The program offers the resources young singers need in order to reach their full potential, musically, academically, and personally.

FOR MORE INFORMATION, CONTACT ROBIN BAKER AT 617 262 1815

The Vocal Apprenticeship Program is endowed in part by Karen & George Levy.

Sharon F. Merrill & John Marino
E. Nakamichi Foundation
Pat & Dave Nelson

The Estate of Estelle Richmond
Elizabeth B. Storer
Andy & Ed Smith

Kathleen & Walter Weld

** deceased*

INSTITUTIONAL SUPPORT

MILLENNIUM CIRCLE

(\$50,000 and up)

Jane's Trust

PLATINUM BENEFACTORS

(\$25,000 - \$49,000)

George Frederick Jewett Foundation
National Endowment for the Arts
The Stratford Foundation
Two Anonymous Donors

DIAMOND BENEFACTORS

(\$10,000 - \$24,999)

Virginia Wellington Cabot Foundation
The Catered Affair
The Fidelity Foundation
FleetBoston Financial Foundation
John Hancock Mutual Life Insurance
Company
Kingsbury Road Charitable Trust
Barbara Lee & Raymond E. Lee Foundation

Massachusetts Cultural Council
Schrafft Charitable Trust
The Seth Sprague Educational and
Charitable Foundation
Sun Life of Canada
SunLife Financial
Madeleine G. vonWeber Trust

GOLD BENEFACTORS (\$5,000 - \$9,999)

Barrington Foundation
The Boston Foundation
The Colonnade Hotel
The Mary B. Dunn Charitable Trust
Ann & Gordon Getty Foundation
Helen G. Hauben Foundation
Esther B. Kahn Charitable Foundation
Landry & Arcari
The Luxury Collection
Westport Rivers Vineyard & Winery
One Anonymous Donor

SILVER BENEFACTORS (\$2,500 - \$4,999)

Charles & Sara Goldberg Charitable Trust
The Medtronic Foundation
Stearns Charitable Trust
Abbott & Dorothy H. Stevens Foundation
Tables of Content

BRONZE BENEFACTORS (\$1,000 - \$2,499)

Analog Devices
Ariad Pharmaceuticals
The Antique Company
Bose Corporation
Camden Writers
Chelsea Cultural Council
Charles Stark Draper Laboratory
Lawrence Cultural Council
Lynn Arts, Inc.
Skinner Gallery
Talbots



Support

THE HANDEL AND HAYDN SOCIETY

Join the circle of friends who keep the Handel and Haydn Society at the forefront in early music and Historically Informed Performance in Boston and around the world.

BY MAIL

Send check or credit card number to:
Handel and Haydn Society
300 Massachusetts Avenue
Boston, MA 02115

ONLINE

Log on to www.handelandhaydn.org
and click on "Contribute"

FOR MORE INFORMATION

Please contact Lynda Fairbanks Atkins at
617 262 1815 or latkins@handelandhaydn.org

"One of the challenges of 2004 has been learning to spell 'Massachusetts' and this has arisen because we have fallen in love with a superb bubbly from the eastern seaboard of the USA, Westport Rivers' Brut Cuvée RJR. Made mostly from Pinot Noir with 27% Chardonnay this puts many Champagne in the shade and comes at such a good value as to make it irresistible."

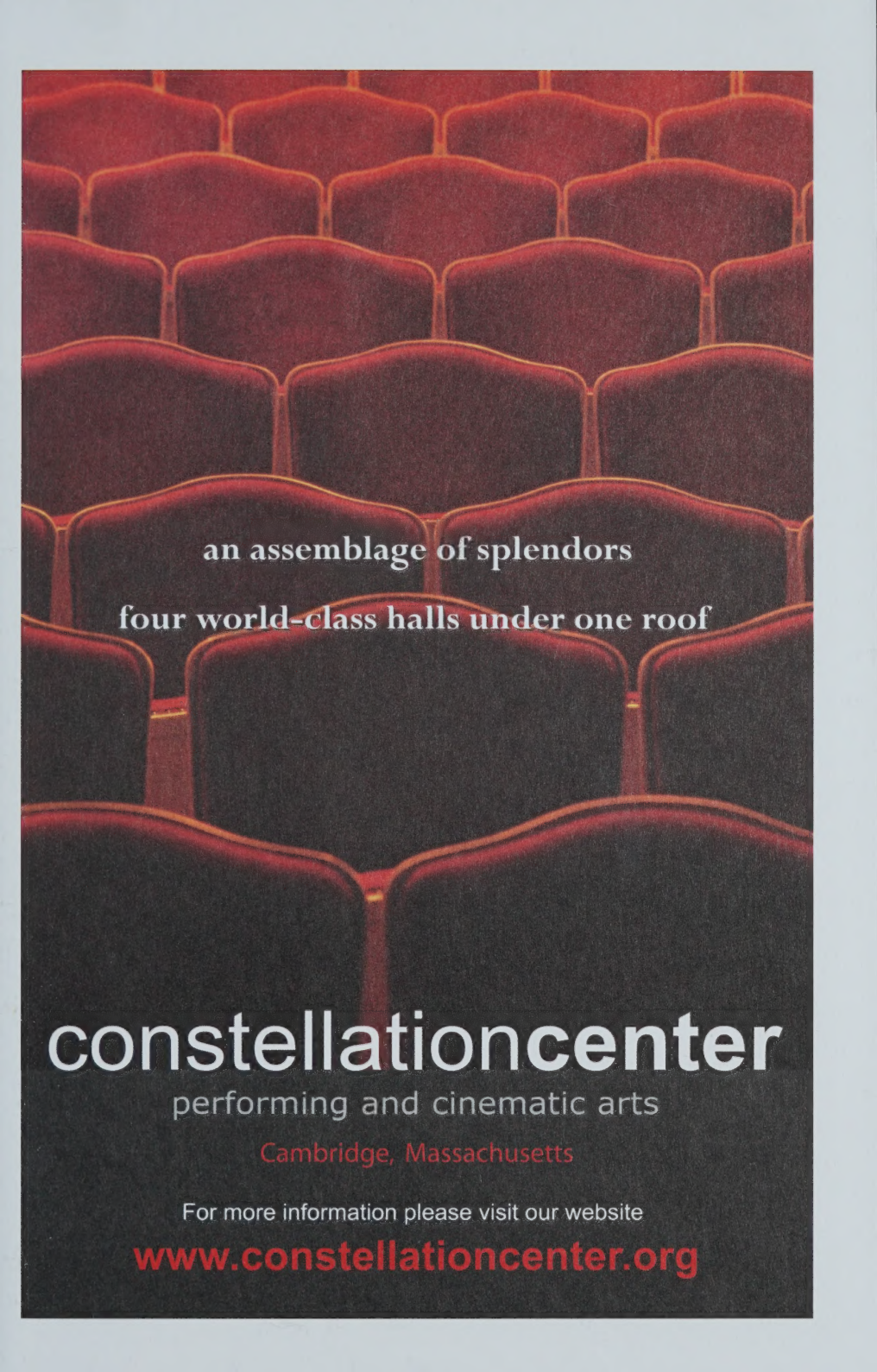
Alastair Marshall, Adnams Wines, UK

It's all about the fizz.

Westport Rivers now available across the globe
(and at a store near you)

A proud sponsor of the Handel and Haydn Society's
2004-2005 season

www.westportrivers.com



an assemblage of splendors
four world-class halls under one roof

constellationcenter

performing and cinematic arts

Cambridge, Massachusetts

For more information please visit our website

www.constellationcenter.org

Your one complete source
for NPR® news...*and more*

all things considered®
only a game® this american life®

morning edition®
BBC world service car talk®

the connection®
fresh air® inside out
on point™

here and now™

wbur

NPR® news for Boston, Cape Cod, and the Islands

90.9 Boston
1240 West Yarmouth

Visit wbur.org or call 1.800.909.9287 to request your copy of
our complete program guide.